

"LE COQ D'OR," TO BE GIVEN THIS WEEK, A NOVELTY INDEED

Rimsky-Korsakoff's Worka Combination of Opera and Pantomime—It Recalls Old Madrigal Drama

By W. J. HENDERSON.

"LE COQ D'OR," called an opera pantomime, will be produced at the Metropolitan Opera House on Wednesday evening. It is denominated an opera pantomime because of its singular construction. The action is carried on by dancers, while the text is delivered by singers, who take no part in the movement of the drama. Thus each character has two representatives, one a dancer and the other a singer. The cast arranged for this unique performance reads as follows:

The Queen.....Miss Galli and Mme. Barrientos Amela.
The King.....M. Bolm and Mr. Didur.
The General.....Mr. Bartik and Mr. Ruysdael.
The Astrologer.....Mr. Bonfiglio and Mr. Diaz.
A Prince.....Mr. Hall and Mr. Audisio.
A Knight.....Mr. Johnson and Reschiglian.
The Cock's Voice.....Miss Sundelius.

This work was written in the last years of the career of its composer, Rimsky-Korsakoff, and was never given in his lifetime. It was performed in Paris and London in the spring of 1914 with great favor. The story is from a poem of Pushkin, and the libretto is by V. Bielsky. The ballet was arranged by Michael Fokine. Fantastic scenery has been painted by Willy Pogany and the staging of the work has been in the hands of Adolf Bolm, formerly of the Russian ballet. The story is officially promulgated as follows:

"In the first scene we are introduced to a hall in the palace of King Dodon, where he is holding a council with his boyards. He tells them that he is weary of kingly responsibilities and especially of the perpetual warfare with his hostile neighbors, and that he longs to rest for a while. "First he asks the advice of his heir, Prince Gvidon, who says that instead of fighting on the frontier he should withdraw his troops and let them surround the capital, which should first be well provisioned. Then, while the enemy was destroying the rest of the country, the King might repose and think of some new way to circumvent him.

"But the old General Polkan does not approve of the project, for he thinks it will be worse to have the hostile army surrounding the city and perhaps attacking the King himself. Nor does he agree with the equally foolish advice of the King's younger son, Aphron.

"Very soon the whole assembly is quarreling as to the best way out of the difficulty, when the Astrologer arrives upon the scene. He offers King Dodon a present of a Golden Cock which would always give warning in case of danger. At first the King does not believe him, but the Cock is brought in and cries at once: "Kikeriki, kikeriki! Be on your guard; mind what you do!"

"The King is enchanted and feels that he can now take his ease. He offers to give the Astrologer whatever reward he asks. The latter replies that he does not want treasures or honors, but a diploma drawn up in legal form.

"Legal," says the King, "I don't know what you mean. My desires and wishes are the only laws here; but you may rest assured of my gratitude." "Dodon's bed is brought in, and the chateaux of the palace tucks him up and keeps watch by him until he falls into a sound sleep. Suddenly the shrill crowing of the Golden Cock awakens the King and all his attendants. The first time this happens he has to send his unwilling sons to the war; the second time he is obliged to go himself.

Sees Bodies of His Sons.
"In the second act Dodon and the Wayward Polkan, with their army, come to a narrow pass among the rocks which has evidently been the scene of a battle. The corpses of the warriors lie pale in the moonlight, while birds of prey hover around the spot. Here Dodon comes suddenly upon the dead bodies of his two sons, who have apparently killed each other.

"The wretched, egotistical King is reduced to tears at the sight. His attention is soon distracted, for as the distant mist clears away he perceives under the shelter of the hillside a large tent lit up by the first rays of the sun.

"He thinks it is the tent of the hostile leader, and Polkan endeavors to lead on the timid troops in hopes of capturing him. But, to the great astonishment of the King and his Wayward, a beautiful woman emerges from the tent, followed by her slaves carrying musical instruments. She sings a song of greeting to the dawn. "Dodon approaches and asks her name. She replies modestly, with downcast eyes, that she is the Queen of Shemakha. Then follows a long scene in which she lures on the old King who is hopelessly infatuated with her beauty.

"Her recital of her own attractions made without any reserve, and soon she has completely turned Dodon's head. She insists on his singing and mocks at his unskillful voice; she forces him to dance until he falls exhausted to the ground, and laughs at his uncoordinated movements.

Queen Consents to Marry.
"Finally the Queen of Shemakha consents to return to his capital and become his bride. Amid much that is strangely comic there are a few touches of unpleasant realism in this scene, in which the ineffectual, indolent and sensual old King is fooled to the top of his bent by the capricious and heartless Queen.

"The curtain rises in the third act upon another of those scenes of bustle and furious movement characteristic of Russian opera. The people are awaiting the return of King Dodon, who is expected to return in a blaze of glory, followed by a grotesque cortege of giants, dwarfs and black slaves. The spectacle for the time being allays the evident anxiety of the people.

"As the King and Queen pass by in their golden chariot the former appears aged and careworn; but he gazes on his companion with uxorious tenderness. The Queen shows evident signs of boredom.

"At this juncture the Astrologer makes his appearance, and a distant storm, long threatening, bursts over the city. The King gives a flattering

THE WEEK OF OPERA. Metropolitan Opera House.

MONDAY, 8:15 P. M.—"Manon Lescaut," Mme. Alda, Messrs. Caruso and Amato.
WEDNESDAY—"Cavalleria Rusticana," Mme. Easton, Messrs. Lazaro and Chalmers; "Le Coq d'Or," Mmes. Barrientos and Braslau, Messrs. Diaz, Didur and Ruysdael; dancers, Miles, Galli and Smith, Messrs. Bonfiglio, Bolm and Bartik.
THURSDAY—"Samson et Delila," Mme. Matzenauer, Messrs. Caruso and Amato.
FRIDAY—"Carmen," Mmes. Farrar and Miller, Messrs. Martinelli and Whitehill.
SATURDAY, 8:15 P. M.—"Aida," Mmes. Muzio and Homer, Messrs. Kingston and Amato.



Maude Fay, Carnegie Hall, this evening. Photo © Mishkin.

formances of a work whose fundamental plan so closely resembles that of a creation of the last years of the sixteenth century.

METROPOLITAN OPERA HOUSE.

"Le Coq d'Or," Rimsky-Korsakoff's fantastic opera pantomime in three acts, will have its American premiere Wednesday evening of this week at the Metropolitan Opera House. The eighth of General Manager Gatti-Casazza's novelties and revivals, he considers it one of the most interesting events of the season because of its unique and curious character. The story will be mimed by the ballet, the music assigned to each character being sung by the artists grouped on stairways on each side of the stage. The production has been in charge of Adolf Bolm, late star of the Ballet Russe. Willy Pogany has designed the scenery, which has been painted by E. Bold and Hermann Tiersch. The music, which has been composed by the composer, will be conducted by the composer, who is only 23 years old, has lived in Chicago since 1909. He is now a member of the 32nd Field Artillery at Camp Grant, Illinois. He writes from camp: "I am playing the clarinet in a band—that is, when they can't find something else for the band to do, such as hauling cinders, grooming horses, digging ditches, etc. A violin concerto by Sowerby was played at a concert of American compositions given by Glenn Dillard Gunn in Chicago in 1913, and since then his works have been heard frequently in Chicago. On January 18, 1917, a concert of his works was given by the Chicago Symphony Orchestra under the baton of Eric Delmar, who has done much to bring the compositions of his young friend to the notice of the public. His friend conducted his latest pieces, "A Set of Four" for orchestra, on February 15 and 16, 1918.

A Beethoven programme will be given at this afternoon's Philharmonic concert, Josef Strassky, conductor, in Carnegie Hall. The soloist at this concert will be the Russian violinist, Ernest Bloch, the Swiss composer, will conduct the first performance of his own C sharp minor symphony at the Philharmonic concert on Friday afternoon. The soloist at this concert will be the Russian violinist, Ernest Bloch, who will play Brahms's violin concerto. Chabrier's "Espana," for orchestra, will close the programme.

On Saturday evening, March 9, in Carnegie Hall, the Philharmonic programme will be devoted to Beethoven's "Don Giovanni." The soloist at this concert will be the Russian violinist, Ernest Bloch, who will play Brahms's violin concerto. Chabrier's "Espana," for orchestra, will close the programme.

On Sunday, March 10, the Philharmonic Orchestra will give a concert at the Academy of Music in Brooklyn, with Pablo Casals, cellist, as the soloist. The last concert of the season by the Boston Symphony Orchestra will be given in Carnegie Hall Thursday evening, March 14, and Saturday afternoon, March 16.

Ma Kalna, soprano, assisted by Max Gogna, cellist, will give a recital this afternoon in the Princess Theatre. The programme includes an air from Mozart's "Don Giovanni," French songs, the "Bruehlberg" from Beethoven's "Egmont," the "Air de la Guerre" from Rossini's "Le Comte Ory," a song cycle, "Out of the East," by Leschetzky, and "Mad Scene" from "Lucia di Lammermoor" by Donizetti.

On consecutive Tuesday afternoons at 3:30, the Metropolitan Opera House will give a series of recitals at the Ritz-Carlton for the benefit of the "La Protection du Reforme No. 2." The programme for Tuesday, March 5, comprises Beethoven's sonata, "Appassionata," a group by Grieg, and Albeniz's "El Puerco" and "El Puerco." Mr. Duménil was born in Angoulême, France, in 1884. He studied at the Paris Conservatory and later with Espagnou in Switzerland.

The Berkshire Quartet will give its second concert on Tuesday evening, March 5, in Aeolian Hall. It will play two quartets, Beethoven's in E minor, opus 59, No. 2, and Reger's in E flat, opus 108; for the second number it will give a first performance of a "Serenade for String Quartet," manuscript, by Leo Lowmeyer.

The Music School Settlement of New York, Arthur Farwell, director, will give a "Festival Concert" on Wednesday evening, March 6, in Carnegie Hall. The whole student body of the school will be assembled on the Carnegie Hall stage, greatly enlarged for the occasion. The assembled orchestra together will number nearly two hundred players. The different orchestras—senior, community, junior and elementary—will be led by their respective leaders, Arthur Farwell, Meiser, Charles and Harriet Rosenthal. The vocal ensembles will be led by Mrs. Laura Elliott, head of the vocal department. A large chorus of the children and older pupils, directed by Arthur Farwell, will be heard in new songs. Instrumental ensembles and solos representing several departments of the school will be heard. A feature of the programme will be community singing by the entire audience and the student body, led by Harry Barnhart, and in place of the usual lighting of Carnegie Hall there will be lighting decorations by Claude Bragdon, designer of the lights for the "Song and Light" festivals in Central Park. The concert is given primarily to present the Music School Settlement idea before the city and to show the magnitude and worth of this work. Any proceeds will be devoted to the work of the school and the prices will be low—from 10 cents to \$2.

Ratan Devi, who has been heard here during recent seasons in programmes of East Indian songs, will present the following list of vocal selections at her song recital announced for Thursday evening, March 7, in Carnegie Hall.

Her programme includes: "The Song of the River," "The Song of the Moon," "The Song of the Wind," "The Song of the Rain," "The Song of the Sun," "The Song of the Earth," "The Song of the Sky," "The Song of the Stars," "The Song of the Flowers," "The Song of the Fruits," "The Song of the Leaves," "The Song of the Grass," "The Song of the Trees," "The Song of the Mountains," "The Song of the Valleys," "The Song of the Rivers," "The Song of the Seas," "The Song of the Oceans," "The Song of the Earth," "The Song of the Sky," "The Song of the Stars," "The Song of the Flowers," "The Song of the Fruits," "The Song of the Leaves," "The Song of the Grass," "The Song of the Trees," "The Song of the Mountains," "The Song of the Valleys," "The Song of the Rivers," "The Song of the Seas," "The Song of the Oceans," "The Song of the Earth," "The Song of the Sky," "The Song of the Stars," "The Song of the Flowers," "The Song of the Fruits," "The Song of the Leaves," "The Song of the Grass," "The Song 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